

THE NEW LINGERIE.

Dainty, Fluffy Novelties That
Are Full of Grace.

CHARMING BRIDAL SETS.

Elaborate Decorations of Embroidery
and Laces of Many Kinds.

A Phase of Fashion That Fascinates and Interests All Woman-kind—Highly Gored and Trained and Trimmed with Costly Materials—The Flimsy Effect a Feature—Muslin Petticoats Cut After the Patterns of the Latest Dress Skirts—Important Part Played by the Corset Cover—New Flannel Underwear for Women.

The woman has yet to be born who has not a fondness for dainty, fresh, beautiful lingerie, and it is therefore natural that this phase of fashion should interest and fascinate all woman-kind. A woman's underclothing is more a part of her, is more truly indicative of her real nature, than all the fine gowns that she may have in her wardrobe. It tells whether she has taste, refined taste, for no matter how plain one's nightgown and petticoats may be, it is always possible to have them dainty.

A philosopher has said that what is best in each kind is an index of what should be the average of that thing. Fashion seems to have applied this bit of wisdom to the new lingerie, for what are considered very simple, modest garments are really very beautiful as to design and materials, and the most expensive things are simply indescribable. The new undergarments are all full of grace. There are dozens of dainty, fresh, fluffy novelties that crumple and crush into transparent masses as women lift and drop them to look at dozens of others still more dainty and fresh and fluffier.

English nainsook is the fabric most in use for the undergarment. It is unquestionably more comfortable and satisfactory than any other material, though handsome and fashionable undergarments are also made of India silk, lawn and batiste. Real laces, very fine imitations of Valenciennes which defy detection by anyone except an expert, a novelty in point of design, point of color, and of texture, rare Valenciennes and French Valenciennes are the laces most used to render the undergarments of the moment the works of art that they are. Irish point embroidery in new designs and materials, and the most expensive things are simply indescribable. The new undergarments are all full of grace. There are dozens of dainty, fresh, fluffy novelties that crumple and crush into transparent masses as women lift and drop them to look at dozens of others still more dainty and fresh and fluffier.

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A ribbon run through a narrow belt of beading. Two full ruffles of embroidery set on with three rows of beading finish the round baby neck, and the sleeves are formed of finely plaited embroidery. This style is exceedingly girlish and becoming to a woman with a plump, youthful neck and arms. This season the short-sleeved effect is much sought in night dresses, and laces and embroideries are inserted bayadere fashion. Bayadere tucking is used with good effect on undergarments, and quite a wide space is left between the tucks. The last gown shown is known as the Josephine, and the entire short waist and puffed sleeves are built of bayadere lace insertions. A quaint short skirt finishes the slightly low neck. This garment does not belong to a set, but is to be obtained separately.

For a time the chemise passed almost completely out of every woman's list of apparel. Those who cling to this most graceful and modest and feminine of all feminine garments were voted old-fashioned. Our grandmothers would have been shocked at the thought of going without a chemise; indeed, they would have thought its successor, the plain short vest,

and elaborately embellished with tucks, puffs, shirtings, and trimmings, and are for the most part cut off square instead of rounded.

Both the very short and the long muslin petticoats, like those illustrated, are cut after the newest dress-skirt patterns, and their fit is faultless. Their tops are sheath-shaped, and they fit back and around the top without a gather or pleat or even so much as a pucker. It goes without saying that they flare decidedly at the bottom, and on the long petticoats three lace-edged graduated ruffles are made to fall over one another, and are set on an attached lace-edged flounce, which makes four fluffy ruffles about the feet. No skirt with plain, straight flounces is to be seen. They are set on zigzag, in points, in scallops, or so as to run high up in the back. The very short skirts are more popular than ever before.

That little garment, the corset cover, plays an important part in the success or failure of a woman's wardrobe, for upon it depends the fit or rather the correctness of her body. There was a time when she despaired of ever finding a model for this garment that would not shrink or stretch after it had been sent to the laundry two or three times, but the problem

nothing less than immediate. How the chemise ever came to be so completely ousted no one seems to know, but the truth is that it disappeared so entirely that it came back almost in the manner of a novelty. Formerly this garment was worn next to the skin under the corset, but it is now more frequently worn over the corset, doing duty as a corset cover and short skirt. The most highly approved design is rather short-falling just low enough to hide the drawers. Most of the newest models are made to draw in behind at the waist line with a ribbon, so that they fit the figure as snugly and smoothly as a fitted corset cover. Chemises in the bridal sets are, of course, made to match the nightdresses. A very pretty one is that of short-sleeved. The empire waist is made of finely beaded, with a very fine silk and two full ruffles of edging to match outline the rounded neck, forming a sort of epaulette over the shoulders.

Another effective Empire chemise has a huge bertha all around the neck. Vandyke points are made of the material and edged with embroidered insertion and handsome Valenciennes

lem has been simply solved for her. Short French corset covers that come only to or just a trifle below the waist are made to adhere closely to the figure by means of a drawing string at neck and belt line. The new models are very dainty trifles. Some are tucked all over vertically or horizontally and others have bayadere or bias insertings of lace or embroidery, or both, let in. A bolero corset cover fits well and is as becoming as it is pretty, which is all that can be said in its favor. Both the bolero and the bolero corset cover are equally becoming. Some very handsome corset covers are hand-embroidered on the goods. Gauze vests are no longer plain and unsightly. Those made of lace thread or silk are

signs and a very open English embroidery, are also much in evidence on some of the finest lingerie.

Bridal sets, consisting of three pieces, night dress, chemise and drawers, come in for first consideration, not only with prospective brides, but even with women who are nearly ready to celebrate their golden wedding, for the sex has a weakness for possessing underwear in sets. The nightgown of the immediate future is gored and trained and most elaborately trimmed; especially does this apply to the nightgown of the bridal set. A very novel one is shown in the first illustration. Exquisite lace and embroidery form a bolero jacket effect in the back as well as in front, where the two sides are caught together in a loose fluffy bow of

lace. This style is rather to be followed by very thin women. Nearly all chemises made to serve as corset cover and short skirt are trimmed with frills and tucks and lace about the bottom. A full-dress chemise designed to be worn under the very décolleté full-dress gown is promised for this winter. It has no shoulder pieces; in fact, it is without a sign of sleeve or straps. A band of fancy beading, through which a ribbon is run, passes around the body close under the armpits, and on to this beading a skirt of the sheerest of materials is gathered. A lace frill trims the upper edge and skirt of the chemise, which is held in place by two ribbons running through the beading at the right and left and tied over the shoulders. If worn over the corset these ribbons are untied

and tucked under the arm, after the fashion of a chemise, and are cut rather long and the skirts trimmed. They are elaborately trimmed at the top with fine lace and ribbon, and are to be had ribbed or plain. Those of plain silk, woven after the fashion of a very fine pure-silk stocking, are exquisite to look at and delightful to the touch.

While the matinee more properly belongs to negligé dress, the average woman thinks of it in connection with her lingerie. This garment was not intended to wear outside of one's boudoir originally, but it has grown so in beauty that the possessor of one is not apt to resist the temptation of attiring herself in it for breakfast. Decidedly the most novel matinee brought out this season is the surplice tunic. This surplice is fashioned of liberty silk in white or any very delicate shade, and has a square shirred yoke of the material back and front. On to this yoke the silk is either accordion pleated or gathered, and hangs without any confinement whatever. The sleeves are tight and shirred well down over the hand. A shawl of the silk draped on surplice fashion completes this exceedingly soft

and graceful garment. Matinées of this nature are not nearly so useful, however, as the Gaiety dress, which is illustrated. This is made of fine French flannel in delicate pinks and tans, and is lined with pale pink India silk. Another good model is the last shown. This is a matinee of white albatross with a square, horizontally tucked yoke back and front. Heavy lace of the shade known as sage yellow almost hides each tuck. The sleeves and skirt are tucked vertically, a style most becoming to stout figures. By the way, very desirable night-dresses for steamer or sleeping-car wear are made of albatross in all colors, and fine flannel gowns made after the most approved styles, except not quite so elaborate as to trimming, are considered desirable.

There are women who cannot indulge in the luxury of such lingerie as has been described, not on account of a limited income, but because of physical weakness which necessitates the wearing of woolen undergarments. For such there are no end of dainty combinations, suits in all wool or wool and silk. They are made considerably thinner at the waist than

were last season. Very few full umbrella drawers are shown, this design having been greatly modified. They are narrower, and fit very snugly and plainly about the hips, having no gathers at all in front and on the sides, and as few as possible in the back. Flounces are deep

and gracefully embellished with tucks, puffs, shirtings, and trimmings, and are for the most part cut off square instead of rounded.

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lace. This style is rather to be followed by very thin women. Nearly all chemises made to serve as corset cover and short skirt are trimmed with frills and tucks and lace about the bottom. A full-dress chemise designed to be worn under the very décolleté full-dress gown is promised for this winter. It has no shoulder pieces; in fact, it is without a sign of sleeve or straps. A band of fancy beading, through which a ribbon is run, passes around the body close under the armpits, and on to this beading a skirt of the sheerest of materials is gathered. A lace frill trims the upper edge and skirt of the chemise, which is held in place by two ribbons running through the beading at the right and left and tied over the shoulders. If worn over the corset these ribbons are untied

and tucked under the arm, after the fashion of a chemise, and are cut rather long and the skirts trimmed. They are elaborately trimmed at the top with fine lace and ribbon, and are to be had ribbed or plain. Those of plain silk, woven after the fashion of a very fine pure-silk stocking, are exquisite to look at and delightful to the touch.

While the matinee more properly belongs to negligé dress, the average woman thinks of it in connection with her lingerie. This garment was not intended to wear outside of one's boudoir originally, but it has grown so in beauty that the possessor of one is not apt to resist the temptation of attiring herself in it for breakfast. Decidedly the most novel matinee brought out this season is the surplice tunic. This surplice is fashioned of liberty silk in white or any very delicate shade, and has a square shirred yoke of the material back and front. On to this yoke the silk is either accordion pleated or gathered, and hangs without any confinement whatever. The sleeves are tight and shirred well down over the hand. A shawl of the silk draped on surplice fashion completes this exceedingly soft

and gracefully embellished with tucks, puffs, shirtings, and trimmings, and are for the most part cut off square instead of rounded.

Both the very short and the long muslin petticoats, like those illustrated, are cut after the newest dress-skirt patterns, and their fit is faultless. Their tops are sheath-shaped, and they fit back and around the top without a gather or pleat or even so much as a pucker. It goes without saying that they flare decidedly at the bottom, and on the long petticoats three lace-edged graduated ruffles are made to fall over one another, and are set on an attached lace-edged flounce, which makes four fluffy ruffles about the feet. No skirt with plain, straight flounces is to be seen. They are set on zigzag, in points, in scallops, or so as to run high up in the back. The very short skirts are more popular than ever before.

nothing less than immediate. How the chemise ever came to be so completely ousted no one seems to know, but the truth is that it disappeared so entirely that it came back almost in the manner of a novelty. Formerly this garment was worn next to the skin under the corset, but it is now more frequently worn over the corset, doing duty as a corset cover and short skirt. The most highly approved design is rather short-falling just low enough to hide the drawers. Most of the newest models are made to draw in behind at the waist line with a ribbon, so that they fit the figure as snugly and smoothly as a fitted corset cover. Chemises in the bridal sets are, of course, made to match the nightdresses. A very pretty one is that of short-sleeved. The empire waist is made of finely beaded, with a very fine silk and two full ruffles of edging to match outline the rounded neck, forming a sort of epaulette over the shoulders.

Another effective Empire chemise has a huge bertha all around the neck. Vandyke points are made of the material and edged with embroidered insertion and handsome Valenciennes

lem has been simply solved for her. Short French corset covers that come only to or just a trifle below the waist are made to adhere closely to the figure by means of a drawing string at neck and belt line. The new models are very dainty trifles. Some are tucked all over vertically or horizontally and others have bayadere or bias insertings of lace or embroidery, or both, let in. A bolero corset cover fits well and is as becoming as it is pretty, which is all that can be said in its favor. Both the bolero and the bolero corset cover are equally becoming. Some very handsome corset covers are hand-embroidered on the goods. Gauze vests are no longer plain and unsightly. Those made of lace thread or silk are

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That little garment, the corset cover, plays an important part in the success or failure of a woman's wardrobe, for upon it depends the fit or rather the correctness of her body. There was a time when she despaired of ever finding a model for this garment that would not shrink or stretch after it had been sent to the laundry two or three times, but the problem

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